**English Overview**

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|  | **Autumn 1** | | **Autumn 2** | |
| **Writing Roots** | **The Three Little Pigs Project.**  **The Guardian** | **The Promise.**  **Nicola Davies** | **Rain Player.**  **David Wisniewski** | **The Tempest.**  **William Shakespeare** |
| Discussion Texts: News reports, persuasive speeches, interview scripts, diaries, debates, narratives. | Sequels to continue the cyclical story: Experimentation with figurative language, reports. | Analytical essays about The Maya: Instructions, posters, missing scenes, diaries, newspapers, debates. | Playscripts: Setting descriptions, character descriptions, diaries, dialogue. |
| Using the award winning 2012 Guardian ‘Three Little Pigs’ advert, this Writing Root gives the children opportunities to explore journalistic writing by identifying viewpoint and bias. It also looks at other writing which requires a ‘stance’ or point of view portrayed from a particular angle, such as a diary, a defence case for a lawyer and balanced debate/discussion text. There will be opportunities for embedded grammar work throughout, in particular that of active and passive voice and the role these can play in reported events. | On a mean street in a mean city, a thief tries to snatch an old woman’s bag. But she finds she can’t have it without promising something in return - to “plant them all”. When it turns out the bag is full of acorns, the young thief embarks on a journey that changes her own life and the lives of others for generations to come. Inspired by the belief that a relationship with nature is essential to every human being, and that now, more than ever, we need to renew that relationship. Through the sequence of learning, children will explore the language of the text in order to create a sequel using a synonym of the word ‘promise’. They will be encouraged to draw upon the figurative language in the book to embed within their own narratives about nature. | This Writing Root uses the fictional narrative The Rain Player as well as making reference to the non-fiction information within History in Infographics: The Maya. The sequence of learning begins with a ball arriving in the classroom with a warning asking children if they dare to play the most dangerous game of all time! Children go on to use this information they have learned to write instructions for pok-a-tok, posters, a missing scene, newspaper reports, conduct debates and write analytical essays. | This Writing Root uses an abridged version of The Tempest by William Shakespeare. During this sequence of learning, children have the chance to explore the themes, ideas and characters in the play, as well as writing opportunities, such as character descriptions and comparisons, scene/ setting descriptions and diary entries. They also explore the conventions of writing playscripts, including (characterisation through) dialogue, stage directions and how to convey action, as well as some Shakespearean conventions, such as the iambic pentameter. The Writing Root culminates in children having the opportunity to write their own ‘tempest’ story to be read or performed. |
| **WCR** | **Cosmic**  **Frank-Cottrell Boyce** | | | **Who Let the Gods Out**  **Maz Evans** |
| **Class Novel** | **Millions – the not-so-great train robbery**  **By Frank-Cottrell Boyce** | | | |

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|  | | **Spring 1** | | | | | **Spring 2** | | | |
| **Writing Roots** | | **Stonewall.**  **Rob Sanders & Jamey Christoph** | | **Lizzie and Belle Mysteries.**  **J.T. Williams** | | | **The Sleeper and the Spindle.**  **Neil Gaiman & Chris Riddell** | | | **Grimm Tales for Young and Old.**  **Phillip Pullman** |
| A Visitor’s Guide: National Historic Landmark adverts, short news reports, protest banners, writing in role. | | Biographies: Posters, diary entries, case notes, letters, character descriptions, fact files, persuasive speeches | | | Fairytale reworkings: Warning posters, diaries, dialogue, estate agent’s descriptions, character descriptions, missing narratives. | | | Own Version traditional tales: Retellings, character studies, monologues, character comparisons. |
| The sequence of learning begins by introducing children to the concepts of human rights, revolution and uprising. They will explore why the Stonewall Inn was a special place in New York City. Children will look specifically at the history of the Stonewall Inn and how this became a safe, inclusive space for the LGBTQ+ community. Children will create adverts to promote the Stonewall Inn. They will go on to record the events of the Stonewall Uprising and employ a range of journalistic techniques such as: recording quotations, using the passive voice and factual adverbials. Children will create protest banners using question tags and write in role as the building itself to reflect on the changes it has seen through history. The Writing Root will culminate with children writing a visitor’s guide for the Stonewall Inn in light of it being made a National Historic Landmark in 2000. Further reading for children could also include Stories for Boys Who Dare to be Different by Ben Brooks or Goodnight Stories for Rebel Girls by Elena Favilli. | | This Writing Root is based around the book The Lizzie and Bell Mysteries: Drama and Danger by J.T. Williams. It begins with children entering the classroom which has been turned into a mini theatre. There is a poster (taken from the text) of the play Othello on the classroom door. Before children can watch the play, a mysterious and tragic incident occurs to the star of the show - Ignatius Sancho - and a mysterious note is discovered. Children are launched into the world of Georgian London and follow the burgeoning friendship and investigation of Lizzie and Belle who are determined to solve this mystery. Children are given opportunities to help Lizzie and Belle collect case notes as they go and write diary entries in role. Children also write for Stage Door magazine; make persuasive speeches at a meeting of the Sons and Daughters of Africa; and write a fact file about the significance of the Somerset ruling. As the narrative progresses, they are asked to write a biography of Ignatius Sancho for Stage Door magazine. Children research facts known about his life, then plan, draft and publish their final biographies as a celebration of Sancho’s extraordinary life. | | | This Writing Root uses The Sleeper and the Spindle by Neil Gaiman and Chris Riddell in which children explore and discuss fairytales and how this fairytale subverts the genre. They go on to create a number of varied written outcomes using the text as a starting point including narratives, dialogue, character descriptions, setting descriptions (estate agents’ adverts), and diary entries before using the ideas and authorial devices identified within the text to plan, draft, edit and publish their own subverted fairytale using the idea of The Queen and the Glass Coffin to write a sequel. | | | This Writing Root guides children to examine a range of Grimm Tales and looks closely at the common characteristics shared by many. Through the sequence of learning, children will analyse the language, characterisation and common story structure across many of the tales. Using the story of Cinderella, they will make comparisons between many versions of the same story and analyse the extent to which these stories can be classified as ‘fairy tales’. Children will eventually work towards creating their own Grimm tale, planning for a balance of dialogue and narrative and using devices to advance the action quickly. There will be an opportunity for children to create books of their own writing. |
| **WCR** | | **Who Let the Gods Out**  **Maz Evans** | | | **When the Stars Came Out.**  **Nicola Edwards** | | | **Poetry for Young People: Langston Hughes** | | |
| **Class Novel** | | **Coraline**  **By Neil Gaiman and Chris Riddell** | | | | | | | | |
|  | **Summer 1** | | | | | **Summer 2** | | | | |
| **Writing Roots** | **Children of the Benin Kingdom.**  **Dina Orji** | | **Anne Frank.**  **Josephine Poole** | | | **The Strange Case of Origami Yoda.**  **Tom Angleberger.** | | | **Curiosity.**  **Markus Motum** | |
| Non-chronological reports: Informal letters, diaries, survival guides, eyewitness reports, story summaries. | | Newspaper articles: Letters, short descriptions, extended diary entries, obituaries, opinion pieces. | | | Discussion texts: Instructions, persuasion, diaries. | | | Expanded explanations: NASA Proposals, information labels, short explanations, NASA logs, news reports. | |
| The book follows the story of Ada, who discovers her true identity and must travel into the heart of the rainforest to heal the divisions that are occurring within the kingdom.  Through the sequence of learning, children will explore the story from various perspectives, comparing characters and writing letters and diary entries in role.  They will offer advice taken from warnings given and discover the meanings of new words within the context of the story. Throughout, children will be gathering information and building the skills towards writing a non-chronological report on the Kingdom of Benin.  There will also be plenty of opportunities to practise reading skills and take part in discussions around the events of the story. | | This Writing Root for Anne Frank by Josephine Poole and Angela Barrett begins with children discovering a package in class containing a red-chequered diary called Kitty and responding to a video of Otto Frank. As the sequence of learning progresses, they will learn about Anne and her family’s life. They will have opportunities to write extended diaries. The final pieces of extended writing will be an obituary, a newspaper report and an opinion piece. Children can then have fun publishing their own newspapers! | | | This Writing Root begins when the class receives an envelope through the post containing only an Origami Yoda model and a message that simply reads: “The future, how much we can predict?”  The children will go on to make predictions about what or who they think the origami creature is, before revealing its origins.  They will discuss in more length events that they have been able to predict in their own lives, as well as the things they have had no control over and have been surprised by.  There will be an opportunity to explore the history and meaning of origami and as a simple written outcome, children will write a short set of instructions for How to Make an Origami Yoda.  Subsequently they write a discussion text to answer the question of whether we can predict the future, using the case notes from the book as evidence.  As the text progresses, children will also explore the form of diary writing, write their own diary-entries from the point of view of Dwight, whose story is less-explored in the book.  The final extended outcome will culminate in a longer discussion text, using the initial question posed by Yoda, which will be written up as a case for Tommy and put in a book to present to him to draw a final conclusion.  There will be opportunities for embedded grammar work throughout. | | | This Writing Root for Curiosity: The Story of a Mars Rover by Markus Motum explores the themes of exploration and discovery and what it means to be curious. Children will follow the journey of the NASA rover Curiosity as it makes its way to Mars. Children will write labels to explain Curiosity’s features before exploring how to use cohesive devices to expand and explain. They will use the passive voice to log the rover’s landing on Mars and write a short news report to be broadcast to Times Square. Finally, children will draw together their learning to design a new rover and write an expanded explanation to propose it as the future of NASA exploration. | |
| **WCR** | **After the War**  **Tom Palmer** | | | | | **The Polar Bear Explorers’ Club**  **Alex Bell** | | | | |
| **Class Novel** | **Foul Play**  **By Tom Palmer** | | | | | | | | | |